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Bulletin of American Numismatic and Archæological Societies.

VOL. XVI.

BOSTON, OCTOBER, 1881.

No. 2.

EARLY SPANISH AND PORTUGUESE COINAGE IN AMERICA.

[Continued from Vol. XVI., p. 5.]

No coinage of either gold, silver or copper pieces was issued in Spain during the reign of Charles, known as the Emperor Charles the Fifth of Germany, or as King Charles the First of Spain. In the latter country he ruled jointly with his mother Joana, who was declared insane by the Cortes, and who was kept in confinement until her death, in 1555. Charles, who—it has been proved recently—was not a believer in her insanity, avoided coining money in their joint names in Spain; but as emperor, he issued coins in Flanders, Austria and Sicily. It must be remembered also that the Indies belonged to the Spanish sovereigns, and formed part of the *Réal Hacienda*, governed by the *Consejo de Indias*, in the king's name.

Spanish numismatists assert that the device of the columns of Hercules, standing in the sea, accompanied by the motto *PLVS VLTRA*, and the additional title of *REX INDIARVM*, were used only on coins from the American mints. According to law, all Spanish coins were to bear a mint and an assayer's marks. Thus Seville, Burgos, Toledo, Valladolid, Barcelona, and Zaragoza, bear the initials of these names, while Segovia bears a double-arched aqueduct, and Corogna a cockle-shell. Cuenca has a monogram composed of the letters *c* and *a*. The only American one that we shall mention now is that of Mexico, a capital *M*, generally with a small *o* over it.

The first official coinage by the Mexican mint was probably of silver only; but an earlier copper one had, as we have said, been issued by Cortés. This copper currency certainly disappeared soon afterwards, whether from the reasons given by Torquemada, or because the cacao bean currency was preferred to it by the lower classes. Francisco Cervantes Salazar, in his *Dialogos*, printed in Mexico in 1544, states that silver was the usual small currency in his time, and that there was no *vellon* money circulating, as in Spain. Now, as no copper was coined in Mexico till the time of Philip the Second, if we accept the above statement, the coppers we are about to describe must be the ones alluded to by Herrera and Torquemada, for it is hardly probable that the newly established mint could have issued them.

There is another reason for believing that some of these pieces were coined without legal authority, and before silver was struck. The two pieces bearing the name of Charles only, show the ignorance of the Mexican engravers, in omitting the name of Joana, rectified no doubt soon afterwards; for all these pieces bear the same marks,—s and p on the obverse, and f on the reverse. The first two bear the erroneous title of KAROLVS QVINTVS, which was his German title, while the castle on the obverse and the lion on the reverse indicate his Spanish one. Heiss places the first two pieces described here, and believed to be the earliest American ones, as of 1555–6, after the death of Joana.

A conclusive reason in favor of the priority of the last two pieces, is their close resemblance in their devices and general workmanship, to the later copper currency of Spain, under Ferdinand and Isabella. The American engravers naturally copied this currency, even to the duplication of the legends on obverse and reverse.

The work quoted from below, is the "*Descripcion General de las Monedas Hispano-Cristianas desde la Invasion de los Arabes. Por Aloiss Heiss.*" Madrid, 1865. 3 vols. quarto.

I. *Obv. Leg.* ✠ KAROLVS QVINTVS INDIARVM R between two beaded circles. *Field.* A circular scroll frame composed of six arcs curving outwards from six voided bezants; a castle, (Castile,) s on the left, p on the right, but at unequal elevation: s highest.

Rev. Same legend, circles and scroll. *Field.* A crowned lion passant (Léon,) to left; under it f; lettering, heavy Roman. *Copper.* Diameter, 18; weight, 485 centigrams. Heiss, I. 148, 1. Pl. 28. *Carlos I. solo* (1555–1556), 1. Value in Spain, 15 pesetas (three dollars.)

Pl. II. Fig. 1. From Heiss.

II. *Obv. Leg.* Same legend as I. *Field.* Castle and letters same, but these at equal elevation; scroll omitted.

Rev. Leg. KAROLVS Δ QVINTVS INDI... *Field.* Lion and letter same; scroll omitted; lettering, heavy Roman. *Copper.* Diameter, 15; weight, 220 centigrams. Heiss, I. 148, 2. Pl. 28. Ibid. 2. Value in Spain, 15 pesetas.

Pl. II. Fig. 2. From Heiss.

From the reasons above given, and from the fact that no coins were issued in Spain under Charles, it would appear that these pieces were of the earliest known American coinage. The next to be described have an obverse device, often found on the *vellon* or copper coins of Ferdinand and Isabella, and on the reverse the columns first appear, in a rude form, but without the motto, which was afterwards added to them.

III. *Obv. Leg.* ✠ KAROLVS . ET . IOANNA RE . . between two beaded circles. *Field.* Two bars, upright, parallel, with large lozenge-shaped ends, each with a trefoiled crown above; on their left s, on their right p Gothic; in the centre a square point.

Rev. Leg. ✠ K VS ET IOAN.A REGIS . between two beaded circles. *Field.* Two j's, back to back, in contact below, diverging above, and expanded at top: lower ends triple trefoils, a large crown with three trefoils, lapping on inner circle, over them; on their left f; on their right four small upright strokes, the last prolonged below; an open dot above them, an oblong

rectangular dot below. *Copper. Diameter, 16; weight, 310 centigrams.* Heiss, I. 147, 14. Pl. 28. *Juana y Carlos I.* 14. Value in Spain, 5 pesetas, (one dollar.)

Pl. II. Fig. 3. From Heiss.

The K in KAROLVS is a barbarism, which is found on some early silver coins also. The double N in IOANNA is found on this type only. REGIS instead of REGES is found on all the copper pieces of this class, and also on some of the silver ones. Heiss thinks that the device on the obverse of these pieces was intended for Isabella, the mother of Joana, as a similar one is found on her coins. As for the letters S and P on the obverse, and the F on the reverse of all the copper pieces, Heiss says nothing to explain them. They may be the mark or initial of unknown assayers and engravers. The four bars indicate that the value was four maravedis. These pieces were called *cuartos*, being one quarter of a *real*.

IV. *Obv. Leg.* ✠ CAROLVS + ET + IHOANA... + Gothic capitals between two beaded circles. *Field.* Same as III, without a centre point.

Rev. Leg. Indistinct, but appears to be same as obverse, ending with GIS, for REGIS, between beaded circles. *Field.* Two J's as in III, but smaller, ending in single trefoils, with a small denticulated crown over each, well clear of the inner circle; on the left F reversed, on the right four strokes; a *resellado*, or counterstruck stamp of a key, which was the mark of San Domingo, is in part visible. *Copper. Diameter, 17; weight, 330 centigrams.* Heiss, I. 147, 15. Pl. 28. No. 15.

Pl. II. Fig. 4. From Heiss.

Another barbarism: JHOANA appears on the obverse legend. The double crowns on the reverse are found on this type only; and the same may be said of the reversed F.

V. *Obv. Leg.* ✠ REGIS • ISPANIARVM • ET • between two circles as before. The letters S reversed, N and E's Gothic. *Field.* Two columns as on obverse of III and IV, each with trefoiled crown above touching the inner circle. On the left a Gothic S reversed, on the right P, a square dot in centre.

Rev. Leg. CAROL... ET • IOA... A between two circles as before. The letters C and E Gothic. *Field.* Two large J's as in III, ending with trefoils, a large trefoiled crown above them covering the border. On the left F with large dot above, on the right four dashes, with large dot above, and a small centre point. *Copper. Diameter, 17; weight, 350 centigrams.* Heiss, I. 148, 16. Pl. 28, No. 16.

Pl. II. Fig. 5. From Heiss.

This is the first piece on which the title ISPANIARVM appears, but the conjunction ET shows that the legend is incomplete. It will be noticed that the names are on what we properly call the reverse, for on it is found the value of the coin.

VI. *Obv. Leg.* ✠ REGIS • ISPANIARVM • ET between beaded circles. S and V Gothic. *Field.* Two columns as before, each with a large fleur-lised crown above, touching the inner circle. A Gothic S on left, a Gothic P on right.

Rev. Leg. CAROLVS • ET • IOAN... between beaded circles. *Field.* Two large J's as in V, ending in split-leaved trefoils. A large crown above them, with three trefoils of same kind, covering the border. On the left F, much

like E, on the right a large Arabic figure 4. *Copper. Diameter, 18; weight, same as V. Heiss, I. 148, 17. Pl. 28, No. 17.*

Pl. II. Fig. 6, with additions.

On this type the titles are again incomplete, but the names are correctly given as on V. We have before us a specimen of this piece, weighing 35 grains, a little more perfect than the one figured by Heiss, but counterstruck with a key, such as was noticed in No. IV. It was found recently in New York, with our Nos. VII and VIII, and all of them may, no doubt, be easily procured in Mexico.

VII. *Obv. Leg. IS VM* between beaded circles. *Field.* Two columns as before, with double outlines, and a small crown over each, composed of three horizontal straight lines, the upper one denticulated above. On the left s, on the right p, Gothic.

Rev. Leg. VS • ET • IOANNA . between beaded circles, s Gothic. *Field.* Two j's, smaller than on previous pieces III to VI, tops expanding inwards and touching; lower ends curled in small circles with a spur outwards; over both a large oblong denticulated crown. On the left f, inclined and parallel with the j, a large open dot above. On the right four small dashes forming a small square, inclined, and parallel with the j. In the centre a dot. *Copper. Diameter, 16; weight, 300 centigrams. Heiss, I. 148, 18. Pl. 28, 18.*

Pl. II. Fig. 7, with additions.

The legends on this piece appear to be the same as those of VI, but it is smaller and thicker, and the design and workmanship are ruder than on the previous ones. A specimen before us weighs 59 grains.

VIII. *Obv. Leg. • RE ✕ GIS • ET*, all indistinct, between beaded circles. *Field.* Two columns as before, ends much expanded laterally, a second outline partly visible; over each and touching them a crown, larger than in VII, but similar, the upper one showing five large denticulations, the left one touching the beaded circle. On the left s, on the right p, Gothic.

Rev. Leg. OLVS • E between beaded circles, s Gothic. *Field.* two large j's, with tops expanded inwards as in VI, lower ends ending in pointed trefoils, over them a large crown composed of three lines, the upper one bearing nine large denticulations, and lapping on the inner circle on each side. On the left an upright f, on the right four dashes inclined and parallel to the j, the right hand one longer below; over them an o. The letters Gothic, with the key of San Domingo counterstruck on the field. *Copper. Diameter, 16; weight, 55 grains.*

Pl. II. Fig. 8.

This piece is not described by Heiss. It resembles No. VII in obverse, but the crowns are larger. The reverse resembles No. VI in the field, but the crown is ruder, and the value is given, as on the others, by strokes. It is small and thick, like No. VII.

These rude pieces of copper are the oldest *known* coins struck in America. They may have preceded the regular coinage of the royal mint, and probably this was the case. The first two could not have been engraved by a royal *tallador*, owing to their erroneous legends. These may have been of the class said to have been ordered by Cortés. The last six may have been of the issue spoken of by Torquemada. These can be placed in two groups:

firstly, those with the same legend on both sides, viz., Nos. III and IV? secondly, those with legends differing, which include Nos. V to VIII.

As for the coinage of San Domingo, spoken of by the Licentiate Echagoian, none of it is known. The counterstamp on some of the above-described pieces shows that they were not coined on that island.

In our next papers we shall describe the first American dollar, or *peso de ocho*, in silver, the *Toston* or *medio* of four, the *peseta* of two reals, and the *real de plata*, or eighth of a dollar.

J. C. BREVOORT.

GREEK COINS FOR STUDYING THE FINE ARTS.

An article on the value of Greek Coins for the study of the fine arts, by Prof. Charles E. Norton, of Harvard College, appeared in the *Harvard Register*, from which we extract the following:—

THERE is probably no other means equally satisfactory, for illustrating in small compass, but with absolute definiteness, the principles and the history of Greek art, to that which is afforded by a select collection of Greek coins. Here is "infinite riches in a little room." The development of Greek art from its first rude but vigorous, intelligent, and lively modes of expression, through its gradual healthy progress in the realization of beauty, to its supreme achievement in forms which the imagination of man has not surpassed in conception, or his hand in execution, and then its gradual decline through ever-increasing lack of idealism, may be traced in unbroken sequence, and in convincing strokes, in a series of the little masterpieces of the Greek mints. And, more than this, such a series affords the most vivid illustration of the moral course of the history of the Greeks. It is of equal importance to the student of Greek literature, as to the student of Greek art in other forms. It illustrates also, as nothing else can more effectively do, the mythology, the local legends, the mutual relations, the varying beliefs, of the different regions and members of Greece. It touches religion, customs, and institutions. It gives us the portraits of famous men. It brings us into close contact with Greek life.

The British Museum has recently formed a series of Greek coins for exhibition, embracing all its finest specimens. The coins are arranged in an order at once chronological and geographical, so as to give the history of Greek art in all its periods and phases. There are about seven hundred pieces in all. They include the works of the decline, illustrating the school of Lysippus and the artists of Pergamon, and the foundation of medallion portraiture. A complete set of electrotypes of this collection, separately mounted on blocks for use, may be obtained from the Museum for £110.

The admirable printed guide to the series in the Museum would serve as a catalogue, and as an elementary handbook for students.

MUTILATED COINS.

THE outcry in California against the mutilated coin is repeated all over the country. Even in this city some of the banks positively refuse to accept gold or silver pieces that have been in any way tampered with, and they have been driven to this course by the abundance of the depreciated stuff.

To the unthinking person the accidental clipping off of a bit of the edge of a coin is a mere blemish upon its appearance, but seems rather to give it an individuality, to make it a piece you would remember, if it came around again, than to injure it for commercial purposes. So, too, with a hole bored in it, a coin seems merely to have been used temporarily for a charm or an ornament. In either case, the fact is that a certain amount of value has been abstracted from the piece, and it is not worth what it was once worth.

If this needed any demonstration, it is to be found in the fact that the clippings, filings and borings, melted together, amount to a valuable consideration, and it is ap-

parent that the old coins have lost all that this new piece amounts to. This is the reward of the coin clipper, and his trade pays well. It thrives just so long as there is indifference on the subject, and until the trading public flatly refuse, like the banks, to take any except the sound pieces.

England underwent an experience of this trouble in the sixteenth and seventeenth centuries that shows the difficulty of making people see the mischief of such things, and the final cost that has to be paid for tolerating the fraud, though, owing to the vast improvements in coinage, and especially the milling of the pieces, which came then as a correction to the evil, such mutilation as they then had will never again be possible. Moreover, the lesson ought to have some effect. In Elizabeth's time, clipping the coins to save the metal clipped off had become such a source of loss, that it was declared high treason and made punishable with death. The penalty continued long after, but it seemed to accomplish no staying results.

In one day, for example, seven men were hanged in London and one woman burned for clipping. Still the clipping went on. One coin clipper, when about to be hanged, offered \$30,000 for a pardon, and Macaulay says that this evidence of how the crime paid, did more to encourage it, far more, than the hanging of the man did to discourage it. Public opinion was against the hanging and favored the clippers, as they took so little from each piece that it amounted to almost nothing. To show how the abuse of the coins went on, it is related that in 1695 a lot of coin that should have weighed 220,000 ounces was weighed and really showed 114,000 ounces. Nearly half the value had been abstracted. In thirty-five pounds taken in at random, there was only one perfect piece, a single half crown.

One law declared that any one informing against a clipper should have £40 reward; one clipper informing against two clippers should have a pardon; and any person having the precious parings in his possession should be burned in the cheek. The story of the struggle to get rid of the debased coinage is an old and familiar one. It ended in the famous window tax, and that with its whole train of evils and its injurious effects upon health and social life, is considered by historians to have been a benefit to the people when set against the evils of cheapened money.

In our own country to-day the United States law provides a fine of \$2000 and two years in prison for whoever defaces, mutilates, impairs, diminishes, falsifies, or lightens any of our coins, provided it is done fraudulently. And no depreciated coin need be taken in any transaction. It therefore rests with the people to determine how far the present attempts to make money by clipping the coins shall be extended. They will cease as soon as clipped money ceases to be accepted. — *Hartford Courant*.

FRENCH COINAGE IN THE MIDDLE AGES.

HALLAM'S "Middle Ages" gives us a valuable *resumé* of French numismatics of the period, which doubtless applies with greater or less force, to the other European countries. He says with that wealth of erudition which is so marked a feature in all his writings: Silver and gold were not very scarce in the first ages of the French monarchy; but they passed more by *weight* than by *tale*. A lax and ignorant government, which had not learned the lucrative mysteries of a royal mint, was not particularly solicitous to give its subjects the security of a known stamp in their exchanges.* In some cities of France money appears to have been coined by private authority before the time of Charlemagne (A.D. 768-800); at least one of his capitularies forbids the circulation of any that had not been stamped in the royal mint. His successors indulged some of their vassals with the privilege of coining money for the use of their own territories, but not without the royal stamp. About the beginning of the tenth century,

* The practice of keeping fine gold and silver *uncoined* prevailed among private persons as well as in the treasury, down to the time of Philip the Fair (A.D. 1285-1314.) Nothing is more common than to find, in the instruments of earlier times, payments or fines stipulated by weight of

gold or silver. Le Blanc therefore thinks that little money was coined in France, and that only for small payments. It is curious, that though there are many gold coins extant of the first race of kings, yet few or none are preserved of the second or third before the reign of Philip the Fair.

however, the lords, among their other assumptions of independence, issued money with no marks but their own. At the accession of Hugh Capet, (A.D. 987,) as many as a hundred and fifty are said to have exercised this power. Even under St. Louis (Louis IX., A.D. 1226-1270,) it was possessed by about eighty; who excluding as far as possible the royal coin from circulation, enriched themselves at their subjects' expense, by high duties (*seigniorages*) which they imposed upon every new coinage, as well as by debasing its standard. In 1185 Philip Augustus requested the Abbot of Corvey, who had desisted from using his own mint, to let the royal money of Paris circulate through his territories; promising that when it should please the abbot to coin money afresh for himself, the king would not oppose its circulation!

Several regulations were made by St. Louis, to limit, as far as lay in his power, the exercise of this baronial privilege; and in particular, by enacting that the royal money should circulate in the domains of those barons who had mints concurrently with their own, and exclusively within the territories of those who did not enjoy that right. Philip the Fair established royal officers of inspection in every private mint. It was asserted in his reign, as a general truth, that no subject might coin silver money, and the right of *debasing the coin* was also claimed by this prince, as a choice flower of his crown. This is distinctly stated by the Procureur-général in an action against the Comte de Nevers for defacing his coin. In many cases the lord took a sum from his tenants every three years under the name of *monetarium* or *focagium* in lieu of debasing his money! This was finally abolished in 1380.

The adulteration practiced in those baronial mints had reduced their pretended silver to a sort of "black metal" as it was called (*moneta nigra*), into which little entered but copper. Silver however, and even gold, was coined by the Dukes of Brittany so long as that fief continued to exist. No subjects ever enjoyed the right of coining silver in England without the royal stamp and superintendence, though in the anarchy of Stephen's reign, (A.D. 1135-1154,) both bishops and barons coined money for themselves.

La Grange, Ky.

R. M.

WHAT IS A NICKEL?

As the convenient five-cent coin, which is called a nickel, has come into general circulation in the United States, the question of its composition has been often asked, and but few intelligent answers have been furnished.

In China and India the white copper called pack fong has long been known, and has been extensively used, both there and in Europe, for counterfeiting silver coin. About the year 1700, a peculiar ore was discovered in the copper mines of Saxony, which had the appearance of being very rich; but in smelting it yielded the copper, and the miners called it kupfer nickel, or false copper. In 1751, Cronstedt announced the discovery of a new metal in kupfer nickel. It was in combination with arsenic, from which he could relieve it only in parts. The alloy of nickel and arsenic which he obtained was white, brittle and very hard, and had a melting point nearly as high as cast iron. Bergman also made some experiments on the metal in 1775.

It was not until 1823 that pure nickel was obtained by analysis of German silver, which had for a number of years been produced at Sahl, in Saxony. Its composition was ascertained to be copper ten parts, zinc five and nickel four. If more nickel be used the alloy is as white as silver, and susceptible of very high polish, but becomes too brittle and hard to be hammered and rolled, and can be worked only by casting. Pure nickel is a white metal which tarnishes readily in the air. Unlike silver, it is not acted on by the vapor of sulphur, and even the strong mineral acids affect it but slightly. Nickel has the hardness of iron, and, like it, has strong magnetic properties, but cannot be welded, and is soldered with difficulty. Pure nickel has heretofore been used chiefly for plating, for which purpose its hardness and power to resist atmospheric influences admirably adapt it.

Within the last year the French have succeeded in rolling the metal into plates, from which spoons and other table furniture may be pressed. Nickel bronze, which

consists of equal parts of copper and nickel, with a little tin, may be cast into very delicate forms, and is susceptible of a high polish.

Mines of nickel are worked at Chatham, Conn., and Lancaster, Pa., and it is said to be found at Mine La Motte, Mo., and several points in Colorado and New Mexico, where but little attention is paid to it. It is extensively mined in Saxony and in Sweden, but the late discovery of a new ore (a silicate of nickel) in New Caledonia will probably suspend the use of the arsenical ores, and yet bring nickel into common use.

Switzerland, in the year 1852, made a coin of German silver, which is identical in composition with the United States nickel coin. The United States made nickel cents in 1856, and eight years later coined the five-cent pieces. Belgium adopted nickel coinage in 1869, and Germany in 1873.

England has lately coined nickel pennies for Jamaica, but at home she and France adhere to the clumsy copper small change. — *Canadian Ant. and Num. Journal*.

MEDAL OF CHAMILLART.

A GENTLEMAN in Savannah has a fine medal of Chamillart, which is of sufficient rarity to deserve notice, and of which we have received the following description.

Obverse, Head of the minister, in profile, the features finely cut, the hair flowing over the breast and back; a cloak is thrown over the shoulder, showing a portion of the vest, which is partially fastened by buttons. From the throat falls a richly embroidered lace scarf, all in high relief. Legend, within the outer raised rim, MICHAEL CHAMILLART REGIS SANCTIORIBUS CONSILIIIS ÆRARIÏ PRÆFECTUS [Michael Chamillart, Keeper of the Treasury, in the Privy Council of the King.] Under the bust, H. ROVSSEL F. (the name of the die-cutter.)

Reverse, A head of Medusa surmounted by a large crown: in the centre is a shield on which is a greyhound, moving at an easy pace: over the dog are three stars. The shield has two lions as supporters. Rich chasing and scroll work give the reverse a handsome finish. Inscription or motto on the scroll, VERTENDO ACCIPIUNT LUCEM, FURI INIMICA (?M) FERAEQUE. [By proper consideration, (literally by the necessity of being turned over,) they receive light, hateful to the thief, and the beast of prey.] Gilt; size 37: weight, three ounces.

Michael Chamillart, (or Chamillard, as the name is sometimes spelled,) was born in 1651. He was a man of considerable ability, but one who estimated his own talent at a low rate. He received from Louis XIV the appointment of Comptroller-General of Finance in 1699, but his modesty led him to decline the honor. The king pressed it upon him, promising the support of his personal friendship, and he finally accepted the position. In 1701, he received the further honor of the ministry of war, — it is said through the influence of Madame de Maintenon, whose remarkable power over Louis was so important a factor in political affairs, at the beginning of that century. He was too weak for this position, under the arduous duties which were pressing upon it, in consequence of the Spanish war of the succession, with the second grand alliance between Leopold I of Austria, Queen Anne of Great Britain, and Holland, Prussia and Hanover, opposed to him, and with such famous generals as the Duke of Marlborough and Prince Eugene winning the battles of Blenheim, Oudenarde and Malplaquet over

his marshals. The "consummate king-craft" of Louis, the strength of the kingdom itself, which, under Cardinal Mazarin, and Colbert as minister of finance, with taxes reduced and revenues increased, had just reached the very zenith of its power, were unable to sustain him. His popularity vanished; public opinion forced him to resign, first, in 1708, the ministry of finance, and the following year that of war. Yet even when most heartily detested by the people, he was still highly esteemed by the king, and by those who knew him best; and they never lost their confidence in his probity and good judgment. He died April 14, 1721, at the age of 70. He is said to have been of moderate and gentle disposition, yet, like many others who discharge public duties with fidelity, he was often censured for matters beyond his control, and had bitter enemies no less than warm friends. To one of his detractors is ascribed the following epitaph:—

"Here lies the famous Chamillart
Of his king the prothonotary,
Who at billiards was a hero,
But as Minister a Zero."

CANADIAN NUMISMATICS.

PROVINCE OF QUEBEC.

[Continued from Vol. XVI, p. 11.]

CCXV. *Obv.* · KNOX CHURCH MONTREAL ·

Rev. DO THIS IN | REMEMBRANCE | OF ME Size 30 m. R 3.

This token was used after the removal of the congregation from their building in St. Gabriel Street. The immediate cause of the removal was the unfavorable termination of the lawsuit between them and the Church of Scotland, which had been pending since 1846, when this congregation took part in the Free Church secession.

CCXVI. *Obv.* ST PAULS | CHURCH | MONTREAL | 1833 · E. B.

Rev. I · CORINTHIANS | XI 28 29 Shape, a six-pointed star. Size 32 m. R 5.

The initials "E. B." are those of the Rev. E. Black, who was pastor of that church at the time of the issue of this token. He was a preacher of considerable eloquence and of great influence during those troublesome times in Montreal.

CCXVII. *Obv.* ST ANDREW'S CHURCH MONTREAL A communion table inscribed DO THIS IN | REMEMBRANCE | OF ME. On the table are two wine cups and a plate of bread.

Rev. NEC TAMEN CONSUMEBATUR and a burning bush between two palm branches. Size 28. R 2.

St. Andrew's Church is one of the oldest Presbyterian congregations in Montreal; and when the different sections of that body united as the Presbyterian Church of Canada, it held out and still retains its connection with the Church of Scotland. I believe there was an earlier token, but not having seen one, I am unable to describe it.

CCXVIII. *Obv.* Communion table inscribed as the last.

Rev. Same as the last. Size 28. R 3.

The name of the church using this token is stamped on the obverse. I have one with the name of ST MARK'S CHURCH in indented letters stamped on it. There are a

number of other varieties of these tokens in use among the Presbyterian churches, but as they have no special reference to this Province, or even to Canada, I do not consider it necessary to describe them here.

PROVINCE OF ONTARIO.

Although Ontario is the most populous Province of the Dominion, its list of coins and medals is much shorter than that of Quebec. This paucity of coins attributable to the western Province, is owing to the fact that during the times when the currency was unsettled, and when the importation and issue of private tokens was not interfered with, her population was proportionately much smaller and mainly rural, while the wealth and business enterprise was centred in the cities of the Province of Quebec.

CCXIX. *Obv.* FERTILITATEM DIVITIAS QUE CIRCUMFERREMUS. in incused letters on a raised border. *Ex.* 1794 A river god to the right reclining, with his right arm resting on an urn, from which water flows. In his left hand he holds a four-pointed spear. Behind him is a growth of flags, with fields in the distance. To the left on the ground-work PONTION

Rev. ONE HALF PENNY. Within an inner circle in the field COPPER | COMPANY | OF UPPER | CANADA Copper. Size 29 m. R 6.

This is the earliest coin struck for Canada subsequent to the Conquest. The execution of the piece is of a high order, similar to the better class of the eighteenth century tokens. Copper mining commenced in this country at an early date; but of the company here noticed I have not been able to learn anything. It is likely one of a series of evanescent companies that worked the copper-bearing rocks north of Lake Huron. Copper mining in that region has been for many years intermittent. There seems never to have been any issue of this token for circulation, as no specimen has ever been met with here in change, nor do any of the older collections include an impression among their lists of rarities. The only known examples are proofs that have come from some English numismatist.

CCXX. *Obv.* BRITISH SETTLEMENT KENTUCKY. *Ex.* 1796. The goddess of Liberty to the left standing, with a staff surmounted by a liberty cap in her left hand. Her right hand is extended towards two naked children, who are presented to her by their mother. To the left of the goddess is a cornucopia; in front of her a plant, and in the back-ground an anchor.

Rev. Same as the last. Copper. Size 29 m. R 6.

This is a mule-piece, the obverse belonging to the Myddelton Kentucky token,—a coin struck no doubt for some English colonization society. This, like the former one, is rare, never having gone into general circulation: they both are really English trade tokens of the eighteenth century, and are no doubt from the hands of the same engraver, as are the one penny and one cent piece of Sierra Leone, to which they bear a close resemblance. Proofs of these latter coins are sold at from one to two shillings in London, while the copper company pieces bring from fifteen to twenty dollars. If the dies are still in existence, as the fact that these proof mule-pieces turn up so regularly would seem to indicate, they have been carefully manipulated, to keep up the price so well.

CCXXI. *Obv.* LESSLIE & SONS YORK KINGSTON & DUNDAS. Justice to the right, standing with a pair of scales in her left hand and a sword in her right.

Rev. . PROSPERITY TO CANADA LA PRUDENCE ET LA CANDEUR. A plow to the left, one bar connecting the handles: the lower handle is opposite the last A in CANADA. Above the plow, TOKEN; below HALFPENNY. Copper. Size 27 m. R 2.

This coin must have been struck previous to 1834, for in that year Toronto resumed the more appropriate ancient name, by which it was known long before it was dubbed "muddy little York."

CCXXII. *Obv.* Same as the last.

Rev. As the last, but the lower handle is below the last A in CANADA. Copper. Size 27 m. R 2.

Lesslie and Sons were for many years engaged in the drug business in Toronto; to this they also added bookselling, devoting one side of their premises to the vending of literature.

CCXXIII. *Obv.* Similar to CCXXI, but there is a comma after YORK.

Rev. Similar to CCXXI, but with two bars connecting the handles of the plow, and the clevis is below the first P in PROSPERITY. Copper. Size 27 m. R 1.

There seem to have been several distinct issues of these coins, as it is not likely that so many dies would have been prepared for the small quantity that could be put in circulation in a town of eight or ten thousand people, as Toronto was then. This was probably issued later than the two pieces described above.

CCXXIV. *Obv.* Same as the last.

Rev. Similar to the last, but with the clevis of the plow opposite the first P in PROSPERITY. The grass behind the plow is long and distinct. Copper. Size 27 m. R 1.

Many of these Lesslie tokens still circulate in the country districts, showing that a large number of them were issued. The firm must have taxed their energies considerably in distributing them, and must have realized large profits from the venture.

CCXXV. *Obv.* Same as CCXXIII.

Rev. Same as the last, but the grass behind the plow is neither so long nor so distinct. Copper. Size 27 m. R 4.

There is one member of the firm still living near Toronto, but at this late date he cannot give the number issued, or at what dates the different issues were imported. They seem to be of Birmingham manufacture.

CCXXVI. *Obv.* . LESSLIE & SONS TORONTO & DUNDASS. *Ex.* 1822 Justice as in CCXXI.

Rev. . PROSPERITY TO CANADA LA PRUDENCE ET LA CANDEUR. Plow to the left with TOKEN above, and 2^d CURRENCY below. Copper. Size 40 m. R 5.

The date on this coin has reference to the year in which the firm was established. As the name of Toronto was reapplied to that town in 1834, this token must have been struck some time after that date. The issue of this coin was considerable, although they are now scarce. Mr. Lesslie accounts for it in this way: the millers of that time found it just the size to use as washers, and as the metal was soft, it answered better than any that could be procured from the village blacksmith; many were destroyed in this way. Another reason is, that as they were of a denomination differing altogether from any in circulation in Canada, they were soon looked upon with disfavor, and were disposed of as old copper. The mistake in the spelling of Dundas may be noted as indicating that the dies were prepared by a different engraver from the one who engraved those for the Half-pennies.

CCXXVII. *Obv.* + GOOD FOR ONE COPY + EVENING — GLOBE. Zigzag border with dots. Inner circle with a similar border round a large hole in the centre.

Rev. Similar to the obverse, but the hyphen is shorter. Tin, bronzed. Size 26 m. R 2.

The Globe has been for many years the most widely circulated daily paper in Canada. In 1879 during Exhibition time, an evening edition was begun, which was continued after the close of the fair, when the price was fixed at fifteen cents per dozen. These tokens were struck to enable those purchasing their paper regularly from the news agent, to secure them at the proper price. Eight of these tokens were sold for ten cents.

CCXXVIII. *Obv.* S^r ISAAC BROCK THE HERO OF UP^r CANADA An urn on a pedestal, the latter inscribed FELL | OCT 13 | 1812 Over the urn are two angels holding a laurel wreath.

Rev. SUCCESS TO COMMERCE & PEACE TO THE WORLD. A space of three millimetres between SUCCESS and WORLD. In the centre of the field 1816 with a radiated ornament above and another below. Copper. Size 27 m. R 1.

Early on the morning of October 13th, 1812, the corps of Americans under Gen. Van Rensselaer, had crossed the Niagara, and taken up a position on Queenstown Heights. Gen. Brock, hearing the cannonade, hastened from the village of Niagara to dislodge them. He would probably have succeeded had he not been mortally wounded when leading the charge. His men continued the contest with varying success, until the arrival of reinforcements under Maj.-Gen. Sheaffe, when the enemy were driven across the river, after sustaining a loss of over a thousand men.

CCXXIX. *Obv.* S^r ISAAC BROCK THE HERO OF UP^r CANADA An urn as on the last.

Rev. Same as the last. Copper. Size 26 m. R 1.

The design on the obverse is said to be a representation of the old monument erected to the memory of Gen. Brock, which was blown up by a man named Lett. The present commanding monument was erected about fifteen or twenty years ago, by public subscription raised in Ontario. It is much higher than the old one, and can be plainly seen by the tourist travelling on the Canada Southern Railway from Niagara village to the Falls.

CCXXX. *Obv.* Same as the last.

Rev. As CCXXVIII, except that the distance between SUCCESS and WORLD is five millimetres. Copper. Size 26 m. R 1.

These tokens were issued by some firm doing business in Toronto. The Battle of Queenstown Heights was a popular subject with the citizens of that town; and the importer, finding that these tokens were readily received, continued their issue through a number of years. This will account for the number of varieties here described.

CCXXXI. *Obv.* Same as CCXXIX.

Rev. As CCXXVIII, but the space between SUCCESS and WORLD is scarcely one millimetre. Copper. Size 27 m. R 1.

The issue of these tokens must have been a profitable speculation, for they are very light, not weighing more than half as much as the ordinary bank tokens. They bear evidence of Birmingham workmanship.

CCXXXII. *Obv.* Same as CCXXIX.

Rev. As the last, except that the tops of the ones in 1816 are slightly slanted; in the last they are straight across. Copper. Size 26 m. R 1.

There are other minor differences distinguishing these five varieties of what are termed the Brock tokens; but being difficult to describe, I have simply mentioned such differences as may be noticed at a glance.

CCXXXIII. *Obv.* SUCCESS TO THE COMMERCE OF UP^r & LOW^r CANADA. A ship to the right under full sail.

Rev. Same as the last. Copper. Size 26 m. R 1.

The word Commerce seems to have been a favorite with the designers of the private tokens of that period; hence the frequent recurrence of a ship, the emblem of commerce. In these days, when foreign commerce has somewhat gone out of fashion on the Western continent, under the Protection *furor*, 'Success to home manufactures' would be the watchword, and the emblem a huge steam engine.

CCXXXIV. *Obv.* Same as the last.

Rev. SIR ISAAC | BROOK. BAR^T THE HERO OF | UPPER CANADA, | WHO FELL
AT THE | GLORIOUS BATTLE OF | QUEENSTOWN HEIGHTS | ON THE 13. OCT^R |
1812 Copper. Size 27 m. R 2.

This completes the series of Brock tokens, which at one time formed the bulk of the copper circulation in Ontario. They are, although by no means rare, scarce in good condition. The name is an error, (spelled Brook on this token,) very likely one of transcription.

CCXXXV. *Obv.* COMMERCIAL CHANGE. *Ex.* 1815 An Indian to the left, walking, with a bow and arrow in his hands; at his side is a greyhound looking up in his face.

Rev. HALF PENNY TOKEN UPPER CANADA A sloop, with mainsail and two jibs set to the right; bowsprit below the last A in CANADA. Copper. Size 27 m. R 3.

The same obverse occurs on a Nova Scotia token, to which it originally belongs; the reverse is that of one of the varieties of the 1820 sloop token. It is not likely, therefore, that this coin was issued before that date.

CCXXXVI. *Obv.* Same as the reverse of the last.

Rev. COMMERCIAL CHANGE *Ex.* 1820 Two spades crossed above an anvil. Copper. Size 27 m. R 1.

Those who put into circulation these tokens, although they found their illegal issue a profitable undertaking, assumed the rôle of public benefactors by such inscriptions as "commercial change," "to facilitate trade," and the like.

CCXXXVII. *Obv.* As the reverse of CCXXXV, but the bowsprit is above the last A in CANADA, and the end of the water over the N.

Rev. Same as the last. Copper. Size 27 m. R 1.

These "sloop half-pennies" had an extensive circulation in Upper Canada, and from the many different reverses, it would appear that more than one firm was connected with their issue. Specimens are often met with in circulation, but owing to the low relief, they are generally in poor condition.

CCXXXVIII. *Obv.* As the last, but the end of the water is over the second A in CANADA.

Rev. As CCXXXVI. The handle of the spade to the left is under the R and C in COMMERCIAL. Copper. Size 27 m. R 2.

The commerce of Lake Ontario was almost entirely carried on in sloops; larger vessels were nearly unknown on its waters. This design was therefore popular on that account.

CCXXXIX. *Obv.* Same as the last.

Rev. As CCXXXVI. The handle of the spade to the left is more directly under the second C in COMMERCIAL, and much nearer the I than the last. Copper. Size 27 m. R 1.

These varieties of the 1820 sloop token are so nearly alike that it is difficult to distinguish them; but still I think that I have pointed out differences sufficient to enable collectors to arrange their collections properly. There may be other varieties with more minute variations, but the differences are so slight as not to be readily distinguishable.

CCXL. *Obv.* Same as the reverse of CCXXXV.

Rev. COMMERCIAL CHANGE *Ex.* 1821 A cask inscribed UPPER | CANADA
Size 27 m. R 2.

The cask undoubtedly refers to the grocery trade, as the anvil indicates hardware, and very likely this token was issued by some grocer, as were the four previous tokens by a hardware merchant.

CCXLI. *Obv.* Same as the reverse of CCXXXV.

Rev. As the last, but the cask is inscribed JAMAICA. Copper. Size 27 m.
R 4.

The word "JAMAICA" on the cask confirms the opinion that it is a grocer's sign. It refers to Jamaica rum, a fashionable beverage among the toppers in those days. The words "UPPER CANADA" on the cask in the previous token refer to "old rye," the manufacture of which was commenced at an early date in Upper Canada: it has altogether superseded rum as the beverage of the lower classes.

CCXLII. *Obv.* Same as the reverse of CCXXXV.

Rev. TO FACILITATE TRADE + A plow to the right, with 1823 under it.
Copper. Size 27 m. R 1.

This obverse, described as the reverse of CCXXXV, occurs on five varieties of these sloop tokens, bearing the four following dates—1815, 1820, 1821, and 1823. The letters of "UPPER CANADA" are more or less blurred, while the coins show other marks indicating that the dies have been considerably worn: the variety 1820, indicating less wear of the dies, shows that it was probably the first struck; that of 1815 seems later than those of 1821, and earlier than 1823.

CCXLIII. *Obv.* Same as the obverse of CCXXXVIII.

Rev. Same as the last. Copper. Size 27 m. R 1.

There are three varieties with this obverse, but as the coins show fewer indications of wear on the dies, the issue of these varieties must have been much smaller.

CCXLIV. *Obv.* Same as CCXXXVII.

Rev. Similar to CCXLII, but the date is 1833. Copper. Size 27 m.

This is by far the most common of the sloop tokens; it is met with in circulation nearly as often as all the others together. It is also somewhat heavier.

CCXLV. *Obv.* Similar to CCXXXVII, but the execution is not so good.

Rev. COMMERCIAL CHANGE *Ex.* 1833 Two spades crossed above an anvil; behind the anvil are a hammer and tongs. To the left is a scythe; to the right a vise. Brass. Size 28 m. R 2.

The workmanship displayed on this coin is considerably inferior to that of the rest of the sloop series. It is from a different place of mintage, (probably New York,) while they are from Birmingham. The antipathy of Canadians towards the United States, caused by the war of 1812, had by this time begun to wear away, under the rising discontent which grew out of their desire for a representative form of government, and which culminated in the rebellion. Everything "Yankee" had been despised. This seems to have been the harbinger of the flood of copper tokens that poured into Canada from New York during the years 1836 to '38.

CCXLVI. *Obv.* PROVINCE OF UPPER CANADA Laureated bust of George IV to the left.

Rev. HALF PENNY TOKEN *Ex.* 1832. Britannia to the left, seated on a shield. In her left hand she holds a trident, and in her extended right a twig.
Copper. Size 28 m. R 2.

I cannot understand why this coin with the date 1832 should have the portrait of George IV. It purports to have been struck two years after his death, during which time his brother William IV had been king. Coins of the same date struck for Nova Scotia also have a similar portrait, showing that they are from the same place of mintage. These coins, while the workmanship is much better, the weight up to the standard, and other appearances that of an authorized coinage, are simply private tokens, issued no doubt by a more conscientious firm for their own and their customers' requirements.

[To be continued.]

R. W. M^CLACHLAN.

"THE GARDENS OF ALCINOUS."

In the latest number of the London *Numismatic Chronicle* is a most interesting and valuable article on "Floral Patterns on Archaic Greek Coins," by Prof. Percy Gardner. We should be glad, had we space, to lay the whole of it before our readers, but we must content ourselves with a portion, and we give so much of it as relates to that peculiar device known as "the Gardens of Alcinoüs," and which, when noticed in some sale catalogue, has perhaps aroused the curiosity of some young collector, induced the purchase of the coin, and been followed by doubt or disappointment, in its possession. The explanation of the device given below may satisfy other inquiring minds who have been unable to trace any connection between the name and the curious pattern to which that has been given.—Eds.

THE device on the reverse of the early coins of Corcyra, and of Dyrrhachium and Apollonia, the colonies of Corcyra, has caused much difficulty among numismatists. Eckhel accepted the opinion of Beger, that it represented the celebrated Gardens of Alcinoüs, King of the Phæacians, of which Homer speaks in high praise. (Odys. vii. 112.) There was, he says, without the court of Alcinoüs, a large orchard near the doors, and around it a wall drawn all round. In it grew pears, apples, pomegranates, and figs, which ripened in succession all the year through. And beside it was a vineyard and a vegetable garden, and in the midst two fountains. Of these orchards and gardens the type of the coins was supposed to represent a sort of rude ground-work.

The attribution was followed by Eckhel, but by scarcely any more recent numismatist. Boeckh, Müller, and others, consider the type to be merely a star-like, but fortuitous collection of strokes, without special meaning. Friedlander and Von Sallet see in it the stars of the Dioscuri. In the course of an examination of the coins of Corcyra, I have come to the conviction that the type is not without meaning; but that it does not represent the stars of the Dioscuri, and certainly not the Gardens of Alcinoüs.

The latter supposition is indeed entirely disposed of by the fact that the type does not appear to originate at Corcyra at all. The reverse type of the Corcyrean didrachms occurs on very early coins of Cyrene. The reverse type of the Corcyrean drachms is found not only on the money of Cyrene, but also on that of Miletus, of Pharae in Boeotia, of Thebes, of Cortyra, and probably of other cities. The coins of Cyrene, which offer us both the double and the single type, are probably more ancient than those of Corcyra. This at once sets us inquiring whether Cyrene and Corcyra had any religious cults in common, the religious origin of coin types being now admitted on all hands. And this inquiry leads us to observe that Apollo-Aristæus was held in high honor at both places. At Cyrene he was regarded as a national hero, and the giver of the silphium plant, the most celebrated of all drugs, and the source of Cyrenean prosperity. At Corcyra the same deity* was worshipped under slightly different form as Agreus, or Zeus Aristus, protector of the flocks. And the Apollo of Miletus, a city celebrated for its sheep, was no doubt a deity of the same class. The occurrence of our type at Pharae, Thebes and other cities is so exceptional that it need not detain us.

It would therefore seem probable that, alike at Corcyra, Cyrene, and Miletus, the type called the Gardens of Alcinoüs, is connected with the worship of a particular deity,

* See Eckhel, *Num. vet. anect.* p. 107. Mueller, *De Corcyraeorum Republica*, p. 54.

who though called by various names at various places, was an Apolline deity of the solar class, and nearly connected with cattle and sheep. This does not at once decide the nature of the type. It might at first be supposed to be a star, as emblem of the sun. Certainly in later coins of Miletus, the object figured in conjunction with the lion is a star, and a star is not an uncommon type in the island of Ceos, which was especially dedicated to Aristæus.

Nevertheless, the balance of evidence seems to be in favor of the floral origin of the type. Not only is it far more like a flower in shape generally, but in particular instances it seems to be intentionally modified in order to make it more decidedly floral. Thus on one coin we may clearly see the petals of a flower, and stamens between the petals.* In another coin (of Cyrene) we have the disk of the flower figured.

The close connection of the rose with the worship of Apollo as sun-god, especially in the case of the Island of Rhodes, is notorious. * * * * * The types of Cyrene are usually of a floral character, the silphium plant being the special symbol of the city alike as one of the chief objects of its culture, and as sacred to Apollo-Aristæus. But the roses of Cyrene were scarcely less celebrated than its silphium; and it is more probable that the type of some of its coins is intended to represent a rose rather than a flower of the silphium plant. * * * * * In Corcyra, Apollo-Aristæus was held in not less high honor than at Cyrene, and a flower is as appropriate to his cult at the one place as the other.

In the various forms assumed by the flower in the Corcyrean coinage, are some peculiarities which merit attention. Firstly, in the case of the earlier coins, there are peculiarities which later disappear. Their reverse type is, in the case of didrachms, two figures of square or oblong shape, whereof one has in the midst a small square, and the other a small rhombus, or lozenge. In the case of drachms, there is but one of these figures, with either square or rhombus in the midst. The meaning of this variation—for it is clearly intentional, and must have a meaning—is quite unknown to me. Both square and rhombus give place to a dot or pellet in the middle of the fifth century. And at the same time the general pattern, while retained in the case of didrachms, give place in that of drachms to a circular floral design.

Dyrrhachium and Apollonia copy the type of their mother city Corcyra; and among the varieties introduced into it by the latter city is one which merits special notice. On the drachms issued by the magistrate Chaeren, we find the conventional linear square which usually encloses the pattern called the Gardens of Alcinoüs, but in place of that pattern a fire, and a pedum, or shepherd's staff. This variety had already attracted the attention of Mr. Borrell,† and forms the ground on which he started the theory that the so-called Gardens of Alcinoüs pattern really represented a cave at Apollonia, where the flocks sacred to Apollo were put away at night. In refutation of this theory, it is sufficient to observe that the people of Apollonia undoubtedly borrowed their type from Corcyra, and that the Corcyreans had nothing to do with the cave in question. A simpler explanation will be truer. No doubt the meaning of the device was entirely forgotten at the time (second century B.C.) of the magistrate Chaeren. In modifying it by the introduction of a fire and a pedum, he probably wished to make it more appropriate to the city of Apollonia; the fire being introduced as a symbol of the hot-springs of the place, as it is in later issues, and the pedum probably having reference to Apollo-Aristæus in his character of *Nomius*.

In closing this brief discussion, I may remark that all analogy is in favor of an attempt to show that a group of types belonging to early Greek coins has a meaning, and that meaning a religious one. If I maintained it to have no meaning or to be purely secular in character, there would be more need to make the ground secure.

THE bronze metal purchased during the year, for the British Mint, amounted to one hundred tons, in bars ready for coinage. The profit on this coinage was £35,396.

* It may be at first sight doubted whether this type be identical with the earlier one in meaning and origin but a closer examination of the sequence of the coins of Corcyra will render it almost certain that it is so.

† Num. Chron. vii. p. 126.

GARFIELD MEDALS.

MR. ISAAC F. WOOD, of New York, has issued a medal commemorating the dastardly assassination of the President. We question somewhat the uses of perpetuating by a medal such a disgraceful incident in our history, yet the old proverb, "*De gustibus*," etc., applies here. We are glad to notice also that the name of the assassin is not alluded to. The obverse has the late President's bust to the left, and the inscription JAMES A. GARFIELD THE NATION'S CHOICE FOR PRESIDENT in four lines. The reverse bears a wreath enclosing JULY 2ND 1881 in two lines, and above it FOR HIM THE CIVIC WREATH and below, in five lines, DANGER THAT FOUND HIM FAITHFUL CROWNS HIM GREAT. The size is 18, and a few have been struck in silver, copper and tin. We believe the dies were cut by Lovell, of New York. The U. S. Mint is also said to have two memorial medals in preparation.

NOTES AND QUERIES.

MEDAL OF MASSACHUSETTS SOCIETY FOR PROMOTING AGRICULTURE.

IN 1802, Hon. David Humphreys, Minister to Spain, first introduced merino sheep into New England. For this patriotic act the Massachusetts Society for Promoting Agriculture presented him with a gold medal. Can any of your readers give any information in regard to the above medal?

C. P. N.

BECKER'S FORGERIES.

IN the July number of C. J. Thieme's "*Numismatische Verkehr*," I notice among the wants the following:—1. Becker's copies in silver or lead; Pinder No. 4, 6, 8-10, 13, 18-22, 24, 26-29, 38-42, 44, 52, 60, 63, 65-68, 70-72, 74, 75, 79, 80, 90, 92, 97, 104, 107, 108, 124, 125, 127, 128, 130, 132-134. This would indicate, either that the dies of this coinage, (vide *Lmer. Journal* for July '81,) are no longer used, or that impressions are held by the present owners at such high prices as to force collectors in the market for specimens,—the former supposition being probably correct. I will add that I have thus far been unable to *locate* the dies in Germany.

ED. FROSSARD.

MINT ISSUES, 1880-1881.

UNITED STATES Coinage, July, 1880, to July, 1881. Gold; Twenty dollar pieces, 767,276; ten dollar pieces, 3,338,905; five dollar pieces, 5,996,436; three dollar pieces, 1,566; two dollar and a half pieces, 3,656; one dollar pieces, 3,276.

Silver: Dollars, 27,637,955; half dollars, 9,355; quarter dollars, 14,555; dimes, 36,955.

DOLLAR of 1804:—Any one desirous of testing the genuineness of a dollar of this date, by referring to a "*Manual of Gold and Silver Coins*" by Eckfeldt and DuBois, 4to, Philadelphia, 1842, will find an exact representation taken from an original dollar of that date by the medal-ruling machine of Joseph Saxton, of the U. S. Mint. Mr. Matthew A. Stickney, of Salem, Mass., procured his silver dollar of 1804 at the Philadelphia Mint, in 1846, in exchange for the gold doubloon (*Immune Columbia*, 1783) struck by Brasher in New York. Mr. Stickney was fortunate enough to find two of the latter in New York, at the cost of bullion.

ARCHÆOLOGISTS OF ROME.—There are six archæologists, whose duty has been to gather and classify in the new Museum all the objects found in the soil of Rome since the year 1870. The result of their labors has secured 145 statues; 212 busts; 85 bas-reliefs; 36 ash urns, etc.; 100 frescoes on walls; 100 square feet of mosaic pavement; 60 bronzes of various kinds; 200 figured *terre cotte*; 35 gold ornaments and 28 of silver; 48 marble columns almost entire and 230 fragments of do.; 29,421 bronze coins, 6,468 of silver, and 557 of gold. Besides these, there were 1,300 inscriptions on marble or metal.

TRANSACTIONS OF SOCIETIES.

BOSTON NUMISMATIC SOCIETY.

May 6. A monthly meeting was held this day. The Secretary read the report of the last meeting, which was accepted. Mr. Woodward showed several interesting coins and medals; among them were some fine German pieces, some of China, Japan, &c., and with them was a very remarkable silver breast-plate, presented to Cataw, Chief of the Ottawas, about 1812. The Society adjourned at 5 P. M.

June 3. A monthly meeting was held this day. The Secretary read the report of the last meeting, which was accepted. He also read the original account published in 1750, of the discovery and purchase of the aureus of Pescennius Niger, which was formerly in the Royal Cabinet of France. Mr. Woodward showed several curious and interesting coins and medals; among them were the silver dollar of Copiapo in Chili, a tin medal of the Pierian Sodality of Harvard, some Washington medals, a plated medal on the dedication of the Army and Navy Monument of Boston, and a gilt medal of Abbott Lawrence, which was new to all the members present. The Society adjourned shortly before 5 P. M.

WM. S. APPLETON, *Sec'y.*

NUMISMATIC AND ANTIQUARIAN SOCIETY OF PHILADELPHIA.

President Price presided at the stated meeting of the Numismatic and Antiquarian Society of Philadelphia held recently, and a large number of the members were present.

Among the donations were a number of fine silver and copper coins of Mexico, South America, etc., from Joseph E. Temple, Esq., as also a mosaic on copper from the Borghese palace. Mr. Chandler presented a fine impression of the gem exhibited by him at the last meeting. Mr. Jordan presented a series of Centennial medals struck in wood. A rare coin was exhibited, which was said to have been issued in Italy during the Masaniello rebellion. It bears on obverse a basket of fruit and flowers, and the inscription "Hinc Libertas."

THE SANTO VOLTO.

Mr. HENRY PHILLIPS, Jr., read the following paper, illustrating the subject by the exhibition of the coins referred to therein:—

In the church called "Il Santuario," in Lucca, there is an image of Christ crucified, which has been known from the earliest times as the *Santo Volto*. It is of cedar wood, attributed by tradition to the handiwork of St. Nicodemus, and was brought to Lucca in the year A. D. 782, during the episcopate of Beato Giovanni, and originally placed in the Cathedral known as Il Salvatore. It was subsequently removed to the church where it now stands, and in 1119 was placed in a wooden chapel built for its reception and conservation by Bishop Benedict; in 1219 this chapel was again renewed, but of some perishable material.

The image possesses all the characteristics of Byzantine art. It is carved from wood, draped in a close-fitting tunic, with flowing sleeves, and fastened to the cross with four nails; upon the wood there seems to be glued a very delicate species of cloth, which was afterwards whitened and colored, as was the frequent custom in days of yore. The face is very dark, the colors being produced by the effects of time and exposure to the atmosphere and to the smoke of lamps and candles and incense used in the church service. It is recorded that in 1590 Martino Gigli, Canon of the Cathedral, caused the figure to be cleansed, but it does not seem to have produced much, if any, effect for the better.

The hem of its garments, from the very date of its origin, had been bordered with gold, but the piety of worshipers during the lapse of centuries soon substituted for this modest ornamentation additional and continually increasing objects of beauty and value; in the beginning of the thirteenth century the crown which we now see upon the coinage was placed on the head of the image. The one which it now wears is not the antique one, but one which was made at great expense in 1665 by the goldsmith Ambrogio Giannoni Da Massa, the cost being borne by popular contributions; at the foot of the figure was a chalice for the purpose of receiving voluntary offerings.

The silver ornamentation of the gown and sleeves is of the most perfect workmanship of the fourteenth century. The jewel was given in 1660 by Laura Nieri Santini, the sceptre was manu-

factured by Rietri Casila, of Lucca, and was presented in 1852 by popular contribution. As to the history of this image, it may have come from Constantinople in the twelfth or thirteenth centuries, or after the Crusades, as it then displaced the image of St. Peter upon the coinage of Lucca, who had before that time been the patron saint of that city. The Mint of Lucca is stated to have been alluded to in documents dated A. D. 765 and 782, and in records of the ninth and tenth centuries, mention is made of payment in soldi, or money of Lucca, as being the standard currency of Tuscany. The legend narrates that in the transit of the *Volto Santo* to Italy, the vessel on board of which it was making the voyage was shipwrecked, but the case containing the holy picture was miraculously preserved from destruction, and floated ashore at the old port of Luna, near Lucca, and from that time forth was adopted as the patron saint or talisman of that city. By one legend this work of art is attributed to St. Luke, by another to Nicodemus, although the latter was a ruler of the Jews, among whom graven images were forbidden. The face on the coin, (which bears date 1726), is somewhat similar to the so-called Abgarus portrait in the collection belonging to the late Prince Consort, but here the face is that of an older man, with a sombre, melancholy expression and downcast eyes, and on the coin the head bears a crown. The hair, as in the portrait, is divided in the middle, falling in long ringlets down on each side of the shoulders. The beard is forked, and terminates in two small twisted curls.

A RARE JAPANESE COIN.

Mr. OUTERBRIDGE exhibited a very rare and valuable Japanese gold coin, termed "Shinroku Oban," four hundred years old, which excited interest not only from the well-authenticated credentials accompanying it, but also from the manner in which it comes to this country, being the only one which has ever come into the possession of a foreigner. The story of its presentation is briefly told:—

A few years ago the Japanese Ambassador at Washington asked the advice of Colonel Thomas A. Scott in relation to the selection of an American engineer competent to superintend the construction of certain important works contemplated by the Japanese Government. Colonel Scott suggested as the most suitable person Mr. Joseph W. Crawford, of Pennsylvania, then engaged upon the Texas Pacific Railroad. Mr. Crawford accordingly sailed for Japan and immediately commenced the construction of an artillery road around the island of Yesso, the northernmost of the Japanese possessions, bordering on Russia. This road, although primarily constructed for the transportation of troops and cannon, was graded so that rails may be laid at any time. Owing to the precipitous rocky cliffs, the inhospitable climate, and other causes, this undertaking was regarded as exceedingly difficult to accomplish, and had, we believe, been already attempted and abandoned by English contractors as impracticable.

The manner, cost, and celerity with which this road was completed, proved so acceptable to the Japanese Government that Mr. Crawford was next sent to this country to purchase supplies, equipment, and assistants to construct the Polonai Railroad. The road was completed and opened with formal ceremonies last November, on which occasion Mr. Crawford was decorated with the Order of the Rising Sun, and as a particular mark of favor this "Shinroku Oban" was presented to him by the Government, through General Koaoda, Colonial Secretary and member of the Privy Council of the Mikado. The translation of a portion of the description given of the coin is as follows:—"Shinroku Oban, Diameter, 32-100 foot. Weight, 4 9-10 ounces."

The coin is supposed to be one used at the time of Hiyashiyama, (a Tycoon who reigned over the Empire about 400 years ago) as a reward to any person of an extraordinary merit. The four characters which are stamped upon its surface are Ka Kwan (promotion of rank), Shin Roku (addition of pension,) etc.

In addition to the above a paper illustrating the original ancient characters as they appear on the coin, and their modern equivalents, accompanies the gift, and the whole is enclosed in a curiously shaped Japanese box.

At a meeting of the Cambridge Antiquarian Society, [England], there was exhibited a unique small bronze coin, purchased at Athens a few months since; it was struck at Nicæa in Bithynia, and bears on the *obverse* the youthful bust of Marcus Aurelius, and the legend M. AYP. ANTΩN; on the *reverse* Homer, bearded and laureated, seated on a rock, and looking at a scroll which he holds in his left hand; around is the legend OMHPQC NEIKAIEΩN.

OBITUARY.

WILLIAM E. DUBOIS.

Among those whose names have been honored by the *esto perpetua* of the press, how few have really *won* the distinction! Too often the calling is all that gives lustre to the man, and honors are but titular. But if the life that is a public gift, leaves a vital inheritance in the principle it establishes and exemplifies, surely we may turn a ray upon the name which has so often shielded itself from the lustre of its deeds, and accepted only the honors that are real and the recognition that is eternal.

WILLIAM EWING DUBOIS was born in Doylestown, Pa., December 15th, 1810. His father, a Presbyterian minister of superior attainments and high worth, was descended from Louis du Bois, the leading spirit of a colony of French Huguenot refugees who, in 1660 settled at New Paltz, on the west shore of the Hudson. His maternal grandfather was Robert Patterson, LL. D., Vice-Provost and Professor in the University of Pennsylvania. If this sire was worthy of succeeding Franklin, Rittenhouse, Jefferson, and Wistar, in the Presidency of the American Philosophical Society, it was not unfitting that upon President Jefferson's solicitation he should accept the Directorship of the Mint. This position he held from 1805 until 1824, when ill health compelled his resignation. It was here that Mr. DuBois found his first right to more than an ordinary pride and interest in the Institution which now mourns the loss of its Assayer, numismatist, and, I may add, not invidiously, its *genius loci* and literary exponent.

Schooled in the classics from the age of six, Mr. DuBois early developed literary, linguistic and antiquarian tastes, which soon proved productive. At sixteen the weeklies welcomed his essays; as a tale writer, he found marked success in his twenties. A law student at twenty-two, he was highly commended for an able report of one of the most famous trials on record. Though soon after admitted to the bar, an encroaching weakness of voice compelled him to relinquish the law. This affection was a cross patiently borne through life; and in recalling his embarrassment, few can forget their own loss in that silent retirement which was so often forced upon him. But his natural sentimentousness, enhanced by the vocal cost of words, was reflected in his written speech; this latter being frequently a medium of conversation, and, (especially in technics) his most satisfactory form of answering an inquiry, preventing, as it did, needless repetition and misunderstanding. His pen thus became dear to him as a natural organ. In the retirement of the home circle, however, he enlivened the fullness of his conversation with scintillations of wit, and an overflow of humor.

In September, 1833, Dr. Samuel Moore appointed him as Director's Clerk in the Mint. But, at the request of Mr. Eckfeldt, he was transferred, in 1835, to the Assay Department, and in 1836 was appointed Assistant Assayer. Doubtless the civil service was the gainer, five years later, by his becoming the Assayer's brother-in-law. The remarkable and perhaps unparalleled partnership between these men continued until 1872, when Mr. Eckfeldt was removed by death, and Mr. DuBois appointed to succeed him. After an illness of several months, attended at times by much suffering, the subject of this sketch peacefully passed away on the 14th of July, 1881; nearly completing forty-eight years of service in the Mint.

Of a life's work we can indicate here but a few general features. A writer in this *Journal*, (Vol. IX, p. 67,) credits to Thomas Jefferson the statement that assaying "is the most confidential operation in the whole business of coining;" that is, while the face and general execution of a coin ought to represent a nation's art, that only can be a subject of confidence which represents her honor; and this lies in the scientific maintenance of the standard fineness, for which the assayer's name is the people's security. As to the manner in which Mr. DuBois filled this post, I can do no better than quote from the minute adopted by the officers and employes upon his decease. "The remarkably close conformity of the United States coins to the standard assigned them by law, has been recognized by the highest Mint authorities of the world to be unsurpassed, if quite

equalled, in its uniform exactness. The founding of such a reputation and its continuance during the last half-century, are largely due to the joint labors of the late Jacob R. Eckfeldt and William E. DuBois." We have not room here to dwell upon their office as the oft-chosen appeal of foreign governments; nor yet as the tried enemy of counterfeiters in coin and karat stamps.

Strictly, Mr. Eckfeldt was the scientific centre, while Mr. DuBois expanded the sphere of labor by venturing into new fields, not contemplated in the establishment of the Mint service. To these niches of his own carving repaired the fellow officer and employé as well as the stranger from without, for advice and assistance. The attention was affable, generous; here was nothing hidden, harsh, vindictive or low; vulgarity was silenced by his presence; and he who failed to carry away a scrap of intelligence, lost nothing by contact with that *naïveté* and modest "old-time courtesy." About this plain old desk centered a world-wide and winning correspondence; hither came book-makers, statisticians, scientists, numismatists, linguists, travellers, miners, fortune-seekers, detectives. Yet our Genius courted no publicity, careless even of his just recognition,—advertising he abhorred. It may not be out of place here to record that our Engraver, (Barber, Sr.,) tried in vain to capture a sitting from his friend and counsellor; but, while Mr. DuBois was the author of many of our most important medals, he persistently denied his own right to medallic honors.

If to Mr. Eckfeldt largely belongs the credit of giving our coin a character, to Mr. DuBois clings the honor of widening its reputation by giving the Institution a voice in literature and a permanent hearing among the nations. For this task he had a prestige in the possession of traditional and manuscript heirlooms, linguistic accomplishments, beside personal research and varied labor. His literary style was pointed, clear, concise; his diction direct, rhythmic, refined. Especially in epistolary writing, was his style as original as that of Lamb or Macaulay. It betrays him a hundred times where he cared for no credit and coveted no publicity. It charms by its good humor and simple strength. Like his handwriting, it typified the individual, bearing that which defies analysis and mocks at imitation. His great gift, in fact, was a *genius for expression*. In short, he regarded "the art of writing" as the "art of engaging persons to read." In treating so technical a theme as a "Revised System of Weights,"* he unfolds his scheme so clearly and simply that one fancies himself upon the college play-ground rather than in the dark class-room. Again, one might find inducement to read on, when, pendent to the dry bones of coin description, he finds a charm like this†:—"Siam may claim originality in the shape of her coin," (speaking of the *bullets*.) "which will not admit of piling and scarcely of lying still; the lively emblem of a true circulating medium." Once more: the sober-side cabinet label points to a "coin struck in the Philadelphia Mint at least two thousand years ago." The rustic, short in his Bible geography, misses the smile, but unconsciously acknowledges himself a prey to the Curator's wit by paying it the respect of his astonishment or dispute. In his official communications, the manner often effected as much as the thought. To his pen is due the failure of many a crazy scheme, as well as the framing and enacting of needed law or regulation. It may be said that for more than thirty years no Director ventured on an important step or recommendation without first asking his written opinion.

Between 1842 and 1852 he published, (several editions each,) four works on Coins and subjects related thereto. Among these was the "Manual of Gold and Silver Coins of all Nations." If this looked back upon the French of Bonneville and the English of Kelley, it was a new work, fundamental, original, *American*. It filled a new place in literature; it had no real predecessor, as it has had no successor; it offered the first methodical treatise on bullion, handled counterfeit coins, (of which Mr. D. gathered a large collection, and in which he was pre-eminently an expert,‡) tabulated specific gravities, money values, and numerous other vital matters in the science of minting. A book with an author, (in the best sense,) its acceptance as authority was world-wide.

While the Mint Cabinet may be regarded as Mr. DuBois's noblest monument, it is that behind which he characteristically and most effectually hides himself from the

* See *Banker's Magazine*, September, 1869.

† "New Varieties," 1852.

‡ See his article on a "Prevention of Fraud," &c., in this *Journal* of January, 1874.

public eye. It was in June, 1838, with a few valuable pieces given by the Chief Coiner, Adam Eckfeldt, as a nucleus, that he began the collection. It "grew year by year, by making exchanges to supply deficiencies, by purchases, by adding our own coin, and by *saving foreign coins from the melting pot*, a large part in this way *at a cost of not more than their bullion value*, though demanding great care, appreciation and study." Valuable donations he also obtained from travellers, consuls, and missionaries. How many of us would have foregone this (legitimate) opportunity to make or enrich a private collection *at bullion values*? There is something almost heroic in disinterested labor of this sort. The seeing of the opportunity might have inspired many to seize it, but—for whom? Then, as to his motive, we quote his words:—"Beside the appropriate endowment and ornament of the Institution, we have a permanent source of information on the whole subject of coinage; popular curiosity and educated taste are gratified; and researches into antiquities, arts and history are furnished with a new facility and stimulus." The thought of endowing and ornamenting an institution by a life-labor, that hopes for nothing again, in a service that gives no guarantee of tenure, is beyond the ideal of the most ardent reformer. The *economy* of the scheme may be seen where he says he was "willing to be the first to set an example of moderation in a pursuit which has its temptations to extravagance and excess."

Mr. DuBois was singularly faithful in keeping his note-books of observation and experiment; and these volumes constitute an invaluable legacy. Upon outside subjects he has left large and varied literary remains, including private note-books covering a period of forty years—suggestive at times of Pascal. Some of his principal papers were contributions to the American Philosophical Society, of which he has been an active member since 1844. Between 1845 and 1860 he was laboriously engaged in collecting material for and writing three books of family history and genealogy.

In fine, this was the earnest Christian gentleman,—modest, magnanimous, mild and brave. He was generous and disinterested to a fault. It has been well observed that, had the enterprise and labor which he voluntarily expended for the Government, been thrown into channels of personal aggrandizement, (for which his opportunities were exceptional,) he would have won for himself the applause which adds fame to fortune. But he coveted neither. He further proved his patriotism by keeping his charge free from the finger-marks of party spoilers.

The late Queen's Assay Master, Henry W. Field, Esq., (now retired,) writes:—"For about thirty years I have enjoyed and gloried in his correspondence;" and proceeds to speak of his "universal value and irreparable loss." One who was twelve years an assistant to Mr. DuBois, writes:—"To find such simplicity and modesty, coupled with such abilities and knowledge, one must look above the vast crowd struggling for notoriety. Such men as Henry, Faraday, and Charles Lamb, have exemplified this truth in the past, and in some ways Mr. DuBois often suggested these great men to me."

Mr. DuBois was an Honorary Member of the Boston Numismatic Society, and Corresponding member of the New England Historic Genealogical, and other learned Societies; he was also a constant contributor to this and other journals and newspapers, displaying his versatility in light and serious subjects, with and without signature.

In his religious faith Mr. DuBois was a devoted member of the Presbyterian church. He long looked forward to death as one who anticipates a summer journey. He was philosophical as he was faithful to the end. His sick bed was eloquent; his deliberation, preparation and cheerful attitude toward all things, were the final attestation of his faith—the sublime sequel to a life that had studied to show itself "approved unto God."

P. D. B.

"WE hear from Salem, that on Friday last William Brown, Esq., the youngest surviving Son of Hon. Col. Brown, deceased, having had Information of some Money conceal'd in a Place which he owned, caused search to be made for the same, where was found five or six Jars full of Silver, containing about one thousand ninety-three Ounces of Silver of several Species, among which was about six thousand New-England Shillings, scarcely discolor'd."—*Boston Weekly Newsletter*, July 21, 1737.

COIN SALES.

THE JENISON COLLECTION OF COINS AND MEDALS.

THIS sale, Mr. Woodward's 39th, took place June 22d and 23d at the usual place; though it contained many excellent and valuable pieces, the collection as a whole was not up to the usual standard of Mr. Woodward's sales. We have room for but a few quotations. *Cents.* 1794, \$4.25; '99, 16.00; 1804, 8.10; Crosby's "Early Coins of America," 8.75; a large and fine collection of Union envelopes, understood to belong to Mrs. Woodward, brought from 1 to 13 cents each. North Western Sanitary Fair Lincoln Medal, 8.50; Wyatt's set of national medals in case, 10.25; a curious and unique silver breastplate, presented by the U. S. Government to Cataw, Chief of the Ottawas, 45. Priced catalogues sold well, especially the rarer ones of Mr. Woodward's sales. Fractional currency went at good prices; four of the fifteen cent Grant and Sherman notes bringing an aggregate of \$22.18. A lot of Chinese coins sold for large prices; two pamphlets on Chinese Numismatics brought respectively \$7.00 and 3.00. *Half Cents.* 1842, proof, \$11.00; 1843, proof, 10.50; 1847, proof 14.50; a lot of postage and revenue stamps were disposed of at full prices; a Roman As brought \$7.10. On the whole, the sale must be considered a success.

W. ELLIOT WOODWARD'S FORTIETH SALE.

The Jenison Archæological Collection was sold at the same place, June 24th. A few coins, proof sets, &c., brought good prices, but the noticeable feature of this catalogue was the stone and prehistoric implements, and of the sale the extraordinary prices obtained. Implements called indifferently Celts, Chisels, Skinners, Peelers, &c., and various other names, sold for 50c. to \$3.60; Grooved axes, of which there were many, \$1.60 to 3.75; a grooved hammer, \$4.75; Banner stones \$3.25 to 19.50 each, an average of about \$10; Gorgets and Pendants, \$1 to 7; Amulets, of bird form and other varieties, \$7 to 15, averaging for eight, about \$11 each; Fine Spear-heads from \$1.12 to 3.30; Arrow-points brought large prices, from 10 to 18 cts. each; Four pipes brought respectively, \$41.00, 25.00, 10.00 and 7.25; others sold equally well. The highest prices were given for Mound Builders' Pipes, and good judges pronounce them even at the price paid, the cheapest articles in the collection. A Shovel of unique form sold for \$10.05; Globular Corn-crusher, \$4.12; Sledge-hammer, \$3.25. This sale is important as showing the growing interest in all that relates to the antiquities of America. A good company from widely distant localities was present, and the bidding was spirited, from the beginning to the end. Mr. Jenison has reason to congratulate himself on the results, so unlike that of some former sales of the same description of property.

CHAPMAN'S SALE.—LEFFERTS COLLECTION.

It is rather unusual to find any coin sales advertised in July, but the "season"—if that can be properly called a season which extends through nine or ten months,—was prolonged till the very last week of July of this year. On the 28th and 29th of that month, the Messrs. Chapman, of Philadelphia, held a sale at Bangs & Company's rooms, New York, when they offered the collection of Mr. M. C. Lefferts; principally American coins, with a few medals, catalogues, etc. The catalogue, 42 pages, contained 1128 lots, and many choice pieces.

A Canadian token, [McLachlan, Lrv] "Maison Jacques Cartier, St. Roch," brought 4.75. *Dollars.* 1794, v. g. \$94; '95, fillet head, 6; '97, six stars facing, unc. 7.60; '98, 13 stars, small eagle, rev. v. f. 8; another, 15 stars, v. f. and r. 8.75; 1800, unc. 6.05; '01, do. 6.60; '36, Liberty seated, rev. flying eagle, v. f. 7.65; '38, do. 52; '39, do. 34; '52, unc. 54; '54, unc. 18.50; '55, 8.50. *Half Dollars.* Two from different dies, of 1794, 5.25 and 5.30; 1802, fine for date, 6.50; 1806 over 1805, 5; 1815, v. f. 7; '36, Gobrecht head, unc. 8; do. v. f. 5.65; do. v. g. 3.90; '52, Phila mint, 5.30; do. Orleans, v. g. 3.80. *Quarters.* 1796, v. g. 7.60; 1853, no arrows or rays, v. f. 10.50. *Dimes.* 1800, f. 8.25; 1804, v. f. 27; 1811, over '09, unc. 16; 1860, S. F. mint, with stars, legend on rev. v. f. and r. 4.25. *Half Dimes.* 1792, "Half Disme," v. f. but pierced, 9;—on this piece, Mr. Chapman has some comments, in which he takes issue with Mr. S. S. Crosby, (who calls it a "pattern" in his "Early Coins of America,") and would prefer to consider it "the first half dime," because Washington in his address, Nov. 1792, says: "There has been a small beginning [at the mint,] in the coinage of half dismes," etc. We think this is hardly evidence enough to sustain Mr. Chapman's claim that this shows "quite conclusively" that it was "regularly issued by the mint for circulation, and an authorized coinage." This is still and probably will always be a "*quæstio vexata*." Snowden thinks that the half dimes which were struck in 1792, amounted in value to \$100. and were "evidently intended for circulation," while Hickox says, (American coinage, p. 55, note,) that Washington, visiting the mint, "on one occasion brought with him a quantity of silver bullion to be coined into half dimes, [? half dismes,] not for currency, but intended as presents for friends." From this circumstance, it may be, arose the tradition that the head on the obverse was that of Martha Washington. The first regular return to the Treasurer of the mint from the chief coiner, March 1, 1793, mentions only 11,178 cents, (see Hist. Mag. V. 277,) and while it may be true, that the half dimes were struck at the mint, we cannot yet admit them to have been a "regular issue," or an "authorized coinage." Other half dimes sold as follows: 1795, unc., perfect die, \$5.80; do. broken die, 4.25; '97, 13 stars, v. f. and r. 7.40; do. 15 stars, 7.80; do. 16 stars, f. 7.30; 1802, poor but guaranteed, 12; 1803, f. but scratched, 6.25; 1805, v. f. 12. *Cents.* 1793, chain, Ameri. 6.30; Wreath, 7.30; Liberty cap, v. g. 7.60; '94, Maris 27, 9.30; '98, large date, v. f. 9; do. small date, 9; '99, fine for date, 11.25; 1800, perfect date, 9.50; 1805, unc. 14. *Half Cents.* 1796, from Dr. Edwards' die, 11; 1831, br. pr. 10.25; several from 1840 to '49, two originals and the rest restrikes, of which latter Mr. Chapman says 18 sets only were issued, ranged from \$8 to 13 for restrikes and 13.70 and 15, for the originals, 1843 and '44. A Carolina Elephant piece, 22.75; Gloriam Regni, 18.50; a Continental Currency dollar, pewter, E. G. FECIT in the

field, 6.50; another without this (Crosby, Plate VIII, No. 15,) 5.50. *Pattern Pieces.* Half Dollar of '38, spread eagle, 5.80; do. flying eagle, 5.60. Set of coinage of 1868, from \$20. to one cent, 16 pieces br. pr. aluminum, 25. Longacre's Dollar, 1871, (brought 24 in Jenks' sale) sold for 18; set of Trade Dollars, 1873, 6 pieces, br. pr. 29. Many other pieces, which we have no room to refer to, brought very good prices. The sale was very successful, and the palmy days of the older dealers seem to have returned, when we look over the priced catalogue.

FROSSARD'S FIFTEENTH SALE.

Mr. E. Frossard opened the new season with his Fifteenth Coin sale, held at the rooms of Bangs & Co., New York, on the ninth of September. The Catalogue, 36 pages, and 759 lots, which was prepared by himself, included a varied assortment of Coins and Medals, especially some rare and fine Luther coins, double, triple and quadruple crowns, which brought good prices. We quote a few of the larger amounts paid for some of these pieces:—

Half Dollar of 1802, v. g. 6.60; Wreath Cent, '93, Levick, No. 5, f. 6; Medal of the Vienna Numis. Soc. 1880, copper, 5; Rose noble, Edward III., rare variety, 13.30; Half noble, do. 6.10; Rose noble, Henry V. 14; Angel, Henry VIII. plugged, but f. and r. 7.10; Double Crown of Leopold of Austria, 1626, 6.40; another of Ferdinand, n. d. 6.60; do. 5.75; Triple crown of Ferdinand II. 1622, 10; do. for Styria, 1631, 7.75; Maximilian, Gr. Master Teutonic Order, 10.50; Triple crown of Frederic Ulrich, 1618, v. f. and r. 13.50; Quadruple Crown of Christian Ludwig, 1654, 15; Several others of similar size and age, from 6.50 to 13. Coronation Medal, Alexander of Russia, 7.75. This was silver, size 41, and weighed over 4 1-2 ounces. For a medal of such size and variety, this was a very low price, and a bargain for the purchaser. Spanish double crowns, 1623, 8.75, and 1694, 8; an 1801 cent, unc. (No. 459 Harzfield Nov. Sale, 1880) sold for 10.30. Several of the earlier volumes of the *Journal* sold at prices varying from 3 to 5.50, the latter for Vol. VI. Other lots brought satisfactory prices.

EDITORIAL.

THE death of Mr. WM. E. DuBois of Philadelphia, whose life-long work in the field of Numismatics and kindred sciences has made his name familiar to students and scientific men, in other lands as well as our own, has occurred since the last issue of the *Journal*. On another page will be found a feeling and truthful tribute to his memory. He was ever a welcome contributor to this Magazine, and we shall long miss his lively pen, which was ever ready to aid us, and interest our readers. Of his services in the U. S. Mint, it is unnecessary here to speak: we recall the name of no man who has won a wider fame as an assayer, or one more deserved; and his analyses were uniformly perhaps as nearly perfect as human skill could make them. Did his reputation rest on this labor alone, he might well say with Horace,

Exegi monumentum aere perennius,

*** Quod non

Possit diruere aut innumerabilis

Annorum series et fuga temporum.

MR. W. ELLIOT WOODWARD has lately returned from an extensive tour in the West and South-west, and has gathered up materials enough for several interesting sales, and he announces two for the last of this month.

IN the last number of Mr. Frossard's bright little *Numisma* is an engraving of a very fine *Gloriam Regni*, of the extremely rare Fourth-crown value, which he offers for sale.


THE second German Numismatic Congress was held at Dresden from the 7th to the 10th of September, (both days inclusive.) It was well attended, and fully met the expectations of its promoters. The local Numismatic Society showed many attentions to their visitors, and the plan of these Congresses is likely to be continued.

CURRENCY.

AN inquiry comes to us from some doubtless impecunious joker, as to whether the fondness of our Mint designers for eagles' wings on our coinage — from the barn-yard variety on the Dollar, the conventional style on the Halves and Quarters, to the armorial device on the gold pieces — has any allusion to the old saw, "Riches take wings." We cannot answer this with certainty. Smilax thinks the wings are displayed on Dollars to help their flight from the Treasury vaults. Mrs. Smilax, who is fond of symbols, thinks her husband's cigar bills mount up on wings like eagles, and Smilax, Jr. says he can make *his* Dollars fly without any wings. The question made quite a flutter in one family circle at any rate.

S. H. & H. CHAPMAN, NUMISMATISTS & ANTIQUARIES,

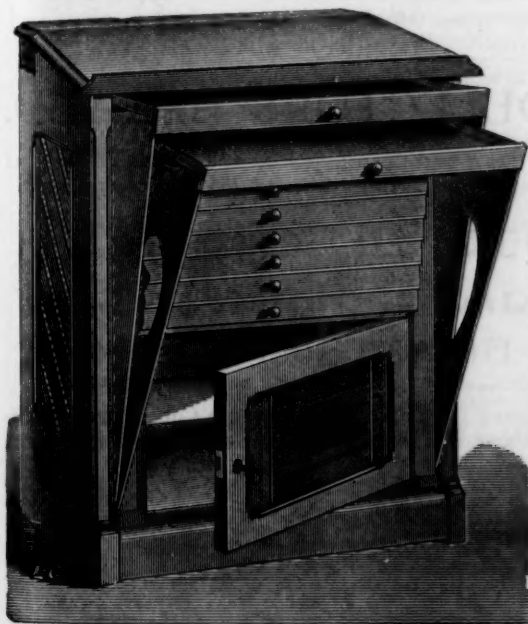
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